observer; (4) all three observers commenced by interpreting the criterion in the right way (showing its association with the impression of depth, at least unconsciously, in ordinary life), though later they differed; (5) Wundt's observation that changes from far to near are more easily observed than changes from near to far, is not confirmed in every case; (6) an absence or defect of accommodating power may enable a person to judge distance monocularly, but this is not the way people with normal eyes judge.

Hillebrand's conclusion is based entirely on the negative results of his first series of experiments. But Dixon shows that the association between convergence and accommodation is a loose one,—in his own case he found that even at 100 cm. distance he could make a difference of over six diopters in convergence without affecting accommodation; that if, in judging distances monocularly, convergence does not actually follow accommodation, it might be that wrong answers were given in just those cases where the convergence went wrong; he found, however, no method of observing with certainty how far this was true; and that the results might also obviously be attributed, not to absence of, but to too gradual change in, the feelings of accommodation and convergence. As to the second set of experiments, the fact that H. "was able to give another explanation, however plausible, of the successes, cannot be held to prove that sensations of convergence are non-existent;" and the facts under (3) above do not uphold H.'s explanation. These experiments do not, therefore, prove, as H. thought they did, that muscular sensations are of no aid in our judgments of depth.

Experimentelle Untersuchungen über die Gefühlsbetonung der Farben, Helligkeiten, und ihrer Combinationen. J. COHN. Philos. Stud., X, 562-603. 1894.

Cohn investigated on fourteen persons the relative agreeableness of different colors and of different combinations of color. His results were: (1) Of two shades of the same color, the more saturated is the more pleasing. Among different colors of approximately the same saturation, the preference appears to depend on individual tendencies, with the exception that yellow is for most observers less pleasing than the others. (2) In case of equally pleasing components, a combination of two colors is the more pleasing the greater difference there is between the components. (3) Two colorless brightnesses are the more pleasing in combination the greater their difference. In comparing single brightnesses, white pleases more than gray or black. (4) If we combine a color with a varying color-

less brightness, or two colors of which one varies in brightness, there is a preference, though less clearly marked, for the greater difference in brightness.

Even in cultivated people, therefore, accustomed to quiet colors and to slight color differences, there exists a preference for saturated colors and for strongly-contrasting combinations, when there is question only of the purely sensory effect, without other considerations. A great many secondary influences, variable and difficult to determine in full, affect the judgment, but their disturbing effect can be overcome or diminished by a sufficiently large number of experiments. These preferences are to be explained, not by any analogy with musical harmony, nor by the effect of simultaneous contrast, but by the fact that differences of sensation as such produce pleasurable effects, entirely apart from the modification of the sensations by one another.

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CONSCIOUSNESS AND IMAGINATION.

Imagination in Dreams and their Study. F. GREENWOOD. London, John Lane; New York, Macmillan & Co., 1894. Pp. ix + 198. Price, \$1.75.

The author's modest purpose 'being only to convey gossiping hints and suggestions to the generality,' a minute examination of his book would be ungracious; but it must be said that, as a book for the generality, it has serious shortcomings. With the main thesis that dreams deserve a more thorough and rational study than they have yet for the most part had, no fault can be found; the author's criticisms are often just, and some of his suggestions illuminating; but his psychology is antiquated—often more like that of Bunyan's Mansoul than that of the present; and too prominent a place is given to dreams 'which have all the character of prophecy and revelation.' It is to be regretted that one so well equipped in other directions, as Mr. Greenwood seems to be, should not have had the psychological training that would have enabled him to make a really valuable contribution to the scientific study of dreams, which he so ably advocates.

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Mémoire et Imagination (peintres, musiciens, poètes et orateurs). LUCIEN ARRÉAT. Paris, Alcan, 1894. Pp. VII + 171.

As the author himself tells us, this is only a preparatory study,